



In the Moment: Honoring the Teaching and Learning Lived Experience

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The most exciting and fulfilling teaching moments often fall outside the planned tasks of a lesson.

As teachers, we are eternal learners. Everyday, we learn something new about ourselves, about our students, and about our teaching. We dread the days when our lessons just do not work. We are bothered when we feel we cannot reach each student, and we are destined to reflect, revise, and reteach until we feel we have made a meaningful connection with them. The unyielding commitment to help students reach their full potential drives us to question what and how we teach, because we want our students to be engaged in their own learning and to cultivate their personal voice. We are filled with the hope for a world that could be, but is not yet. Teaching is embedded as part of our identity. We are works in progress, continuously evolving, seeking, and transforming.

What is it about teaching that draws us to a culture of education? Consider how your experiences and the experiences of your students influence your selection of content and pedagogy. As I prepared for this lecture, I used these questions to guide my reflection about my motivation for teaching and to analyze how my teaching practice is representative of my teaching values and beliefs. This reflection led me to contemplate those teaching moments that I find most exciting and fulfilling. These are moments when I am “pedagogically freefalling”—moments of pure spontaneity. I am aware, responding, feeling, creating, pushing boundaries, and discovering. Essentially, they are “go with the flow” moments: I let go, hang on for the ride, explore, and allow myself to be swept up in new possibilities. In this lecture, I will explore those teaching moments that fall outside of the planned course of tasks and investigate how they become collaborative constructions of the teaching and learning experience.

Influences and Inspiration

On the top shelf of the bookcase in my home office are the books of the educators, philosophers, and writers I most admire. Each book is filled with pink, yellow, and green stripes highlighting vital sentences. My written comments are squeezed into the margins and numerous tattered yellow Post-It notes are stuck onto noteworthy pages. I frequently visit these books for inspiration, confirmation, and new insights. During each reading, I learn something new. An “aha” moment always emerges as I read and reread selected chapters and passages marked “note this.” I like the unique style and content flow of each scholar’s work. Their writing is personal, yet theoretical. They express profound ideas that help me gain a deeper understanding of my own thoughts and experiences. They are always there to help me refocus when I feel I am ignoring my core teaching sensibilities and plowing through content like there is no tomorrow. On the left of the shelf is Elliot Eisner’s (1998) *The Kind of Schools We Need*. I had the pleasure of meeting him at an Arts Education conference in Princeton, New Jersey, while I was serving as a panel member responding to his keynote address and to sections of his book. His presentations and text inspire me to advocate for the arts as a unique way of knowing the world and of teaching and



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learning. I love the remark he makes in his essay, "Forms of Understanding and the Future of Educational Research," where he states, "In the end, our work lives its ultimate life in the lives that it enables others to lead" (p. 129). My career goal as an educator, researcher, artist, and writer is to make a difference in my students' lives in a way that goes beyond only using efficient methodologies and presenting relevant content. I want to be in the habit of examining my educational practice, so that the time I share with my students is always improving.

Next to Eisner is Sondra Fraleigh's (1987) *Dance and the Lived Body*. Her work in phenomenology continues to influence my inquiry on the essence of the teaching and learning process. Reading her text reminds me that I need to suspend my prior assumptions and take a fresh look at what occurs in each lesson. I try to enter each teaching session with a clear lens and read student reactions objectively. However, Farleigh's words also inspire me to stay in touch with what I am feeling when I teach and to take notice of my actions and how they define my teaching. The central point that Fraleigh makes is to be conscious of both present and past lived experiences. Recognizing the visceral nature of the minded body, while holding off immediate interpretation, is inherent to teaching. This consciousness of the inner feelings occurring simultaneously with bracketed external viewing sets up a constant swirl of internal dialogue. If this internal dialogue is ignored, we may miss the wonderful, unpredictable teaching moments filled with new insights.

Other writers I frequently pull from the shelf are bell hooks's [sic] (1994) *Teaching to Transgress: Education as the Practice of Freedom*, van Manen's (1993) *The Tact of Teaching: The Meaning of Pedagogical Thoughtfulness* and Patti Lather's (1991) *Getting Smart: Feminist Research and Pedagogy with/in the Postmodern*. Each writer provides distinct insight into the teaching and learning relationship, and their works are staples that underpin my reflective practice.

Another significant text that I return to frequently first attracted me with its title, *Passion and Pedagogy: Relation, Creation, and Transformation in Teaching* (Mirochnik & Sherman, 2002). It is a collection of essays by authors who share insights about teaching, learning, and the arts. In Elijah Mirochnik's (2002) essay, "Celebration: The Possibilities of Passion," I found words that so eloquently express the essence of the teaching and learning lived experience. He relates how he experiences a "delicious moment" when he slows down the frantic teaching/learning pace to savor being with the students, alive with engaged senses, and fully present in the moment. Mirochnik notes,

Instead of always rushing to the next part of the lesson, I began practicing *touching the now*: practicing alertness for especially resonant moments. So, when I sensed myself or my students resonating with a vibrant moment that had just occurred, instead of saying, "Let's move on to the next page," or, "Take out your other books and let's start the next lesson," I started saying, "Let's stay with what just happened, let's let it sink in a bit, let's hold hands and enjoy it, let's be silent for just a

moment and reflect on it, let's breath it in, drink it up, digest it, dance with it, journal it, take pen to paper and render it, and then, when we feel it is time, move on. (p. 20)

Mirochnik supports the legitimacy of knowledge emerging within our felt experiences. He states, "...by including what our bodies feel within the definition of mind, we can take first steps toward inventing the kind of teaching practices that nurture, rather than negate, moments when knowledge, logic, and calculation emerge within occasions of empathy, excitement, and sensation" (p. 20). I was awed by these words. I hoped this was the way I really taught. Deep inside my heart I believe that moments of spontaneity and improvisation are the moments of pure pedagogical discovery. However, I also know that good teaching involves setting goals, planning, and figuring out how to gather evidence to determine whether what students learned is what you intended to teach. Finding the balance is the challenge.

Pedagogical Beginnings

Let us return to an earlier question. Why have you chosen to teach? Reflecting on your own lived experience, when did you realize you wanted to be an educator? What persuaded you to engage in this profession and, most importantly, why have you stayed in it? For me, it was my passion to connect to others and to share my instinctive creative urges and love of movement. When I reflect on how my pedagogical principles evolved, I see that my choices for content and teaching strategies are found in the activities I loved most as a child. Those early moments of spontaneous play and interaction with my friends would become the foundation for the way I interact with my students. As a teacher, I need to feed my creative urges, as well as my love of movement, as a way to express myself. Teaching dance became the medium that readily nourished my innate desire to create, move, and connect to others.

As a young child, I vividly remember organizing backyard variety shows during the summer vacation months. The performances were unrehearsed and grew out of play experiences. My playmates and I would sing all the songs we knew and create dances about anything we wanted and then decide to spontaneously put on a show. For a stage curtain, I would pin up old blankets to the clothesline and costumes were created from old clothes, scarves, and whatever else we could find. When we were ready to perform, we would gather our younger brothers and sisters as the audience and all afternoon we would perform one act after another, running quickly behind the curtain to change costumes.

Another memorable childhood pastime was to create movement stories that were played out around the neighborhood. Front yards, porches, street corners, trees, and streets became imaginary islands, castles, waterfalls, mansions, and villages that appeared in our fictional journeys. Sometimes, the stories went on for days, adding more parts or reliving our favorite parts over and over again.

Creating through movement was a natural way for me to express my thoughts, feelings, and ideas. Although at times

it seemed that my school experiences encouraged more conformity than creativity, I found that my active play and dancing kept my imagination alive and well. I also loved the physicality of movement. I enjoyed exploring powerful, quick movements and soft, sustained movements and I especially loved the feeling of leaping to defy gravity.

During my teens, I did a lot of what I called “improvisational basement dancing.” In the basement of my home, I would play a favorite record and just dance. I immersed myself in the rhythms and mood of the music. Technique was not my concern; I only wanted to explore those movements that would spontaneously pour out of my body expressing feelings and emotional impulses.

These lived experiences stay with us and permeate our teaching lives. Experiences determine our philosophy, which then influences our choice of content and methodology. I taught in a school district and in a private dance school that afforded me the freedom to discover myself as an educator. Guided by a basic curriculum outline, I selected what to teach, how to teach it, and the teaching pace. This pedagogical freedom was accompanied by responsibility for making meaningful teaching decisions. I found myself in a constant recursive flow of observation, reflection, and revision. In the search for meaningful teaching through critical inquiry, I was led into uncharted territory leaving me, at times, pedagogically suspended, and yet excited about discovering new insights and new perspectives. I tried to remain grounded in the essence of teaching: that of a shared lived experience in which my students and I blurred the boundaries between teacher and learner. The teaching and learning experiences that unfolded were influenced by what everyone contributed to the encounter. These moments called on me to be aware, alive, sensitive, passionate, intuitive, open, thoughtful, and caring. This is when teaching becomes a “mutually-educative enterprise” (Lather, 1991, p. 63).

Plans and Variations

My teaching experiences at the elementary and university levels have influenced my preconceptions about how my students will respond to the content and my instructional strategies. As I develop my lesson plans, I try to place myself in their role and view my lesson from their perspective. Although this is not completely possible, I am aware that each student will interact with the content in a different way. I ask myself whether I would like to participate in my own lesson. I have learned that my plans frequently need adjustment when I see the students’ responses. This is when teaching becomes improvisational, allowing for and capitalizing on changing settings. Lesson plans serve as a foundation, a roadmap of the intended direction, yet they need to allow for the exploration of the new paths that might emerge. In his book, *The Tact of Teaching*, van Manen (1993) writes,

A teacher who is more than a mere instructor is constantly required to know instantly what is pedagogically the right thing to say or do. In other words, like a jazz-musician who knows how to improvise in playing a musical composition



The author teaches a class of young children.

(and, thus, charm the audience), so the teacher knows how to improvise the curriculum pedagogically (for the good of the students). (p.160)

Have you ever said, “The lesson went well, even though it went differently than I had originally planned?” This comment reflects a teacher’s willingness to move off the planned agenda in response to what she or he sees and hears students doing and saying. Plans are not inflexible scripts, but a fluid course of action allowing for spontaneous shifts in direction. The teacher is ready to tactfully modify or reorient the lesson in a pedagogically responsive and responsible way. In this way, the students’ experience of the lesson determines the ultimate significance of what is being learned (van Manen, 1993).

Relationships and Voices

Relational teaching, where the relationship between the teacher and the student is as important as the content, recognizes that in each learning experience a transformation takes place between the teacher, the learner, and the knowledge they construct together. The classroom becomes a space in which students and teachers collaboratively author new pedagogical scripts (Mirochnik, 2002). The experiences with one group of students are never the same as with another, even when the content appears to be the same. Each group of students has its own identity, and within the group exist many individual identities that are in a constant state of change. I, too, change each time I teach. I find new dimensions to each lesson every time I present it to my students. Teaching is ephemeral. Each experience occurs in a specific time and place, in a particular set of circumstances, and that moment, that fleeting moment, becomes a once-in-a-lifetime experience that changes us forever. It is similar to a live dance performance in which the dance and the dancer are always different, even after they have performed the dance many times.

Patti Lather (1991), writer and educator on educational

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Special Days. Teachers and paraeducators should share the success of students with disabilities in a staff meeting, a parent day, or an administrative meeting. It may be possible to have a special day where the teacher and the paraeducator trade roles for a day to experience what it is like to be in the other's shoes. This would help the physical education teacher to learn what the student experiences in the classroom and the teaching techniques that work in that setting. Visiting the classroom occasionally can be very helpful for the physical educator. It will help the physical educator to understand the student's needs in the classroom, but will also let the paraeducator and special education teacher know that the physical education teacher cares about the student and wants to work collaboratively with the team. Just stopping in to say hello or chatting in the lunchroom would achieve this as well.

Offer Special Classes. Paraeducators may want to improve their level of fitness so they can perform better in physical education. Show your appreciation by opening up your gymnasium a few days a week after school or even offer an exercise class such as Pilates, yoga, or aerobics to faculty and staff.

Summary

Physical educators have struggled for many years to successfully include children with disabilities in their classes. The availability of paraeducators has great potential to alleviate many of the struggles that teachers face. However, this is not a simple task. Most teachers have not been trained to use other professionals within their classrooms or gymnasiums. Effective use of paraeducators takes time, planning, and communication. With careful training, collaboration, and support, paraeducators can be used effectively and everyone will benefit—most of all the students in the physical education program.

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policy and leadership, tells us that teaching must be based on the premise that teachers should hold a deep respect for their students and the knowledge and abilities they bring to the learning experience. This learning experience becomes a dialogue in which the teacher is also a student and the student is also a teacher. Reciprocity in the exchange of knowledge is maximized and teacher imposition is minimized. Teaching and learning are neither fixed nor finite, but

are dynamic, expansive, and shaped by the moment. In this way, the experience becomes a nurturing site for different possibilities of making sense of and accepting other ways of knowing. Multiple voices are encouraged and recognition of one's lived experiences is valued.

I offer the following illustration. During one of my first-grade classes, the children were asking why I was absent in their previous class and a substitute was teaching. I explained that I was sick with a fever and sinus infection. At the end of my explanation, several hands flew up. The children began to tell stories about their illnesses, as well as those of their parents. I listened as the children drew from their lived experience, sharing personal stories that told me that they were connecting their lives with mine. In this moment, the students and I

authentically shared our common humanness and created a sense of community. If I had ignored this moment of personal meaning-making, whether it was about common experiences or the children's prior knowledge about the lesson topic, I would have lost an opportunity to develop community and disregarded individual ways of knowing. Dance educator Sue Stinson notes that in an atmosphere of relational teaching, "It is essential that students have opportunities to speak, to find their own voice in words as well as movement, and to share that with others" (1988, p. 40). Some of our most valuable connections with students are made when we deviate from what we have planned. When we take time to listen to their voices, we gain insight into how they see the world, which is essential to making teaching meaningful.

In our discipline, the body and its movements are viewed as the site of knowledge and meaning. It is the body that stores one's life experiences and memories. It is the body that expresses our identity. We are defined by our actions as well as created by them (Fraleigh, 1987). I recognize that each of my students holds a life history and a set of understandings about themselves and the world. I, too, have a life history, a set of values and beliefs that shape the way I organize and present my learning experiences. Despite all the planning and knowledge of methodology, the real teaching moment begins when the first student steps into my teaching space. Twenty-five bodies, life histories, family cultures, and levels of understanding arrive to begin a new experience. Even though only a day or two may have passed since I last saw my students, I recognize that they are different from the last time we met. Life's experiences have added to their repertoire of knowledge, and they have woven new meanings into previous understandings. The task of accurately knowing each student's abilities and tracking their path of change becomes daunting. We are all in a constant state of change. Openness in our thinking allows us to adapt to these changes and accept new ways of knowing and new perceptions.

Spontaneity and Openness

At times, we find ourselves in a quandary about how to methodically move through our lesson objectives while still being spontaneous, open, and sensitive to the lived experience of the moment. Time is always a factor, an educational commodity that drives our decisions to stay with the "delicious moments" or move on to cover more content. Spontaneity and openness are also about a willingness to recognize that

our way is only one way and not the only way. I offer the following illustration of teaching openness. As my first class of the day enters the dance space, I see 20 kindergarten children with smiling faces who are eager to begin the lesson. We all sit in a circle on the floor, and one child enthusiastically exclaims, "What are we going to do today?" I respond, "We

are going to dance about yesterday's snowstorm." Another child adds, "I watched it snow, the flakes were huge," as she spreads her fingers to show the size. This remark sparked additional comments from the other children, who were also excited to share their thoughts about the snowstorm. I listened patiently to several more stories, knowing that the children were talking about their lived experiences. I was learning about what they saw, felt, and experienced during the snowfall. Through their stories, they shared their meaning of how the snowstorm affected their lives.

During the lesson, the children explored different ways to make their bodies into snowflake shapes and created traveling movements to express how the snowflakes floated in the air. I asked them to make different size snowflake shapes and to change the direction they were traveling. After exploring different movements, I composed a short dance that began with each child frozen in a snowflake shape, then traveling around the space, changing shapes. To end the dance, I had planned to have the children fall lightly to the floor to represent the snow falling and covering the ground. However, the children had a different idea for ending the dance. One child, lying on the floor, stood up and raised claw-shaped hands above his head and roared, "I am a snow monster." "Me, too," yelled another child as she waved her arms wildly. I was fascinated by their imaginative suggestion to emerge from the fallen snow as snow monsters. Here was my moment of pedagogical decision-making. Do I embrace their ideas and move off my planned course or do I remain focused on achieving my dance lesson as planned? I chose to be in the moment and go with the children's creative momentum. I asked the children, "How would you create the snow monster part of the dance?" One boy's hand flew up ready with an idea. He eagerly exclaimed, "The monsters could come up from the snow slowly like this (as he slowly rose from the floor) and then they can make twisty shapes with their arms and body, like this" (as he twisted his body from side

to side to the laughter of his classmates). His demonstration inspired the other children, and they began to create their own snow monster movements. I stood back and observed as each child found their own way to rise from the floor while expressing their idea of what a snow monster would look like. Next, I asked the children what should happen after all the snow monsters rise up from the ground. Several children replied, "We should just dance around in the snow." I replied, "Show me what kind of dancing you would like to do as snow monsters." Some children began to skip and hold hands with each other; others walked slowly, taking giant steps and reaching their hands in the air, while others began to spin around and jump.

After a few minutes of exploring, I asked the children to put the dance movements into a sequence that blended all our ideas. "Can you make the snowflake shape, then float around the space, fall to the ground and rise up as the snow monsters?" The children moved to the perimeter of the room to find a place to begin their dance. They began making their bodies into the snowflake shapes and then floating through the space. One child fell slowly to the floor. Soon after, the others followed. Then, on their own time, the children rose slowly and made their snow monster shapes. One child called out, "Let's do the monster dance." The children began to skip, spin, jump, wiggle, and twist. Again, I thought the snow monster dance should end with the children melting into the floor; accordingly, I stopped the dancing to offer my suggestion. However, the children had a different idea for the ending. They decided that the snow monster dance should just go on and that it did not have to end in stillness on the floor. The children's energy and timing would determine when the dance finished. I could feel my body tensing, wanting to intervene and press on with a definite conclusion. Yet, if I had not let the spontaneous flow of energy continue, I would have never learned about what happens when children continue on their own creativity path. I did let the dance continue, and thus experienced a "delicious moment." I observed the children dancing their dance, their way, with their meaning. It was no longer my vision of what needed to be accomplished. I just needed to let go, step back, and allow the children's creativity to lead the content and shape the moment.

As a result of this lesson, I realized that my attempt to impose my definition of a completed dance did not represent the children's meaning. If I had dismissed their ideas, I would have stifled their creative instincts and they would have missed an opportunity for success. Lather (1991) cautions teachers to be self-reflexive about their methodology and to examine their teaching design for flaws of positivism, dominance, and inflexibility. Student ideas and actions are not to be used to merely serve the teacher's interest, but should be viewed as valued contributions in a collaborative effort (Brown, 1992). The teacher must create an atmosphere for generating knowledge, while maintaining the natural creative

behaviors of students. Listen to the students, be open to how they construct their dances (Bond, 1994; Bond & Deans, 1997; Bond & Stinson, 2001; Stinson, Blumenfield-Jones, & Van Dyke, 1990; Emerson, Fretz, & Shaw, 1995), and respect the knowledge that is inherent in the way students translate their lives into dance. Acknowledge the voices of students as valid representations of their embodied knowledge.

Building reciprocity into the teaching design is critical to the validity of any dance experience.

Building reciprocity into the teaching design is critical to the validity of any dance experience. During the lesson, a symbiotic learning process occurs in which both the teacher and students learn from each other. Thus, the dance lesson becomes a dialogue between the students and the teacher. This dialogue requires a reflexive teacher who is grounded in content knowledge, yet open to students' responses and the meanings that emerge. Teachers who encourage students to construct dances that represent the children's way of thinking resist prescriptive methods and allow the students' actions and words to form the dance. This constructivist approach (Brooks & Brooks, 1993), where students equally contribute to the lesson, recognizes a teaching paradigm that is based on the inclusion and plurality of voice. In this approach, the teacher does not silence students' ideas, but empowers students to take leadership and express their own meanings (Cone, 2002).

The "delicious moments" in teaching, when we smile and intuitively know the students are truly engaged in learning, are impossible to predict. They occur when students feel comfortable in a teaching/learning environment that honors their ideas as meaningful contributions to the dance experience. Students feel they can trust a teacher who honestly acknowledges and readily assimilates their responses into the lesson content. The teacher, the learner, and the curriculum are interactive complements of one another.

I had the wonderful opportunity to collaborate with a second-grade teacher by integrating movement with her social studies projects. We were good friends and felt comfortable teaching in each other's space. In one unit, the students were learning about ecological conservation through studying the work of Dr. Jane Goodall. One goal of this interdisciplinary collaboration was to gain an understanding of the chimpanzee family communities, their movements, and social behaviors. In response to the students' reading and viewing about the chimpanzees, they created movements that demonstrated their understanding of how chimps eat, groom, play, sleep, and care for their young. Our role, as teachers, was to facilitate the students' exploration, and not to organize or impose our ideas. The dance sessions began with questions such as, "What movements do you want to do?" "Why did you choose those movements?" and "Have you considered the details in the movements that will best express your ideas?" Two students wanted to recreate the moment when one of the chimps made contact for the first time with Dr. Goodall. The students started by sitting on the

floor and, without discussion about what they were going to do, began to improvise their dance. One student, dancing the part of Dr. Goodall, sat motionlessly observing another student who portrayed a chimpanzee that was eating. The two students slowly lifted their heads making eye contact and moved toward each other, maintaining their roles. As they were about a foot apart, both still sitting on the floor, each slowly and deliberately lifted their right index finger, reaching to make a gentle touch by connecting the tips of their fingers. The second-grade teacher and I were in tears as we watched this moment and realized these students had embodied their experiences and knowledge and used this unrehearsed moment to express their understanding and empathy. This moment could not be choreographed. We had no way of predicting that these two children would create a moment that taught us about the power of expression through movement. Embedded in hooks's [sic] (1994) philosophy of engaged pedagogy is the premise that experience is a way of knowing, and when it coexists with other ways of knowing in a nonhierarchical way, it affirms the value and uniqueness of each voice. This moment of profound interdisciplinary learning reminds me to ensure that students make the content relevant to their lives. Consequently, when I see I am veering off course, I can feel confident and enjoy the moment of "pedagogical freefalling," knowing that my students and I are experiencing meaningful connections and learning.

Thoughts and Reflections

I offer a few final thoughts that can affirm, remind, motivate, and hopefully cause us all to reflect on what is essential to our work as educators.

First, identify your passion as a teacher and a learner and find ways to keep it alive. Passion is an emotion that is deeply stirring or ungovernable, a zeal that implies an energetic and unflagging pursuit of an aim or devotion to a cause. It is our passion that compels us to deeply reflect and then initiate changes to keep our work viable. It is our passion that drives us to take risks and accept challenges that transport us to places we have never been. It is our passion that defines what we love to do.

Second, be willing to be vulnerable. Plan to be flexible. Expect the unexpected. Notice moments when it is appropriate to veer off the planned course and explore another perspective. Recognize that your way is only one way and not the only way.

Third, teach a new content area or explore new ways to teach familiar content. It is never easy to break new ground and venture into the unknown. In the beginning, it may feel like chaos, you may feel awkward and out of control. Take a risk.

Fourth, create an exciting teaching and learning environment. Turn the mundane into an adventure. Students who

enjoy learning will also value learning.

Fifth, recognize that students can create the content. Let them lead the class, introduce an idea, or make suggestions about how to direct their own learning. When you set the tone that you are willing to accept and use their ideas, they become totally engaged in learning. Writer and educator, bell hooks [sic] (1994) suggests that teachers serve as a catalyst

that calls everyone to become more engaged. Here, students are viewed as active participants in their learning, not passive consumers.

Sixth, directly link students' lives to the curriculum. Create relevant connections between the content and how it can personally relate to the student. Writer and educator Isabel

Marques (1998) refers to this connective relevancy as context-based education, where the real world and the conceptual world are not separate. Content is associated with who, what, and how we are in society. Our experiences and relationships shape our understandings as well as our students' understandings. When I begin a new unit of study or on the first day of class, I frequently ask the students to tell me what they know about the topic and how they have come to know it. On the first day of teaching an adapted physical education course, I listened to stories about where students had interacted with people with disabilities in their lives outside of the classroom. As a result, I gained valuable information about their understandings and experiences that helped me create meaningful lessons that were relative to their lives.

And finally, share your personal life with your students. Let them know your interests, your needs, your favorite movie, or who you are as a person. I was sadly reminded of this powerful way to connect to students at a memorial service for a friend who taught architecture at Columbia University. During the service, several of his students spoke about how he would weave his dreams, his philosophy of life, his past experiences, and his love of poetry and music into his teaching about architecture. I never forgot how touched his students were by his willingness to share, to be human, and to infuse his teaching with his personal life.

Thank you very much for sharing this moment with me. I am truly humbled and hope to have future opportunities to share my thoughts about teaching and learning with you. I am honored to stand before you as the 2007 National Dance Association Scholar/Artist.

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